SOTHEBY, WILKINSON & HODGE.

13, WELLINGTON STREET, STRAND, LONDON.

CATALOGUE

OF

THE COLLECTION OF

VALUABLE ENGRAVINGS

OF THE LATE

MR. JOHN W. WILSON,

Of the Avenue Hoche, Paris.

Days of Sale.

FIRST DAY ..... Friday, 22nd April ..... LOTS 1 to 202

SECOND DAY ... Saturday, 23rd April ..... LOTS 203 to 414

1887.

4

CATALOGUE

OF

THE COLLECTION OF

VALUABLE ENGRAVINGS,

OF THE LATE

Mr. JOHN W. WILSON,

Of the Avenue Hoche, Paris,

COMPRISING

MODERN ETCHINGS

BY

C. Daubigny, L. Flameng, Seymour Haden, H. Herkomer, J. F. Jacquemart, Baron Leys, Meissonier, C. Meryon, S. Palmer, J. Whistler, and others,

Many in the Earliest States;

ALSO

ENGRAVINGS & ETCHINGS BY OLD MASTERS

INCLUDING

Some very fine Examples of the Works of

A. Durer, Lucas van Leyden, Israel van Mecken, Rembrandt, M. Schongauer, and others.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On FRIDAY, the 22nd day of APRIL, 1887, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press: J. Davy and Sons, 137, Long Acre, London.

28

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON, and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand.*

CATALOGUE

OF

THE COLLECTION OF

VALUABLE ENGRAVINGS,

OF THE LATE

MR. JOHN W. WILSON,

Of the Avenue Hoche, Paris.

FIRST DAY'S SALE.

MODERN ETCHINGS.

A. APPIAN.

LOT				
1	Un Soir à Rix; Environs de Rix; and 2 others, *proofs on Japanese paper;* and L'Affaire de Chatillon, by Andrieux	5	–	15 –
2	Souvenir; Landscape with a stream; &c., *all on Japanese paper*	4	/	/
3	Landscape, and Sea pieces, *all on Japanese paper*	4	/	/

J. J. ARANDA.

4	El Flantista; Un Valenciano; and 3 others, *proofs*	5	–	15 –

A. BALLIN.

5	Gravesend, and Greenwich, a pair, *artist's proofs, signed*	2		24

K. BODMER.

6	Animals and Birds, *early impressions*	5	–	2 –

BRACQUEMOND.

7	Dodelinant; and Le Haut d'un battant de porte, *both on Japanese paper*	2	–	10 –

4 . 8 . –

BRASCASSAT.

8 Landscape with sheep, *scarce* 1

HENRIETTE BROWNE.

9 Joseph's Coat, after Bida, *artist's proof, signed* 1

BRENDEL.

10 Berger à la mer ; Les Laveuses, by P. Billet ; Au Fil de l'eau, by Buhot ; and another by L. Brown, *mostly on Japanese paper* 4

BRUNET DESBAINES.

11 L'Eglise de la Salute à Venise, *artist's proof on vellum* 1

12 The Burial of Sir D. Wilkie, after Turner, *first state* 1

13 THE VALLEY FARM, after Constable, *artist's proof on vellum, signed* 1

CALAME.

14 Three Landscapes 3

CHAMPOLLION.

15 Le Choix du Modèle, *early state, on Japanese paper* 1

16 Another, *in the same state* 1

CHAPLIN.

17 Petite Fille au nid ; Les Colombes, &c. ; and 2 others, by different Masters, *mostly early impressions* 5

CHARREYRE (PROCESS).

18 Christ shewn to the People, after Rembrandt, *very early impression, on thick Japanese paper* 1

T. CHAUVEL.

19 Landscape with Hay-cart, &c. *first state, on vellum ; and an impression of a later state* 2

J. B. C. COROT.

20 Two small Landscapes, *very scarce ;* Les Demoiselles de Village, by G. Courbet, *on Japanese paper ;* and L'Eventail, by Cucinotta, *also on Japanese paper* 4

27. 8. –

27. 8. —

C. COURTRY.

21 Les Glaneuses, after Millet ; and Bacchanalia, *both early impressions, on Japanese paper* 2 — 10

22 La Mort de Marceau, *artist's proof on vellum, signed by painter and engraver* 1 1 2

COUVENBERG.

23 Les Syndics, pure etching, as left by the artist, *scarce* 1

A. DANSE.

24 Portrait of Fètis, *artist's proof, signed* 1 — 10

C. DAUBIGNY.

25 Landscape, with figures by Meissonnier, *very scarce* 1

26 Le Retour de la Noce, *early state, scarce* ; Poule et Poussins ; and a Landscape 3 — 10

27 Le Cèdre du Jardin des Plantes ; and Le Parc aux Moutons, *both early states* 2 1 10

28 Le Printemps, *early state* ; Coq et Poules ; and Le Calepin d'un Artiste 3 — 12

E. DELACROIX.

29 Man holding a horse ; a nude Female, by the same ; and a Stable, by Decamps, *second state* 3 — 11

30 Tigre couché, *early state, scarce* 1 — 6

A. DELÂTRE.

31 Vue de Paris, *early impression* 1 — 1

L. DESBROSSES.

32 Vue dans le Foret de Fontainebleau; La Mare aux grenouilles ; and Les Casseurs de Pierre, *all early impressions* 3 — 14

DETAILLE.

33 Croquis divers ; Caverne des Serpents, by G. Doré ; and Soldat à la Salle de Police, by Dupray, *all early states* 3 — 8

A. DIDIER.

34 Portrait of Scriverius, and his Wife 2 — 1

34. 3.

E. EDWARDS.

35 View of Twickenham; and Rocky Coast Scene, *proofs on Japanese paper* 2

36 London Bridge, *proof*; and a Park Scene, *proof* 2

DR. EVERSHED.

37 Views on the Arun, near Arundel, Sussex, *artist's proofs on Japanese paper, signed* 3

38 Farm-yard, Hardham, Sussex; and 2 Views in Surrey, *artist's proofs on Japanese paper, signed* 3

39 Two Views of Fittleworth Mill, Sussex, *artist's proofs, signed* 2

40 Views at Kew, and Strand on the Green, *artist's proofs, two signed* 5

41 Public-house by the River, Strand on the Green; and Twickenham, *both artist's proofs on Japanese paper* 2

FEYEN PERRIN.

42 Femme assise; Femme enlevée; and Femmes de Pêcheurs, *all early states* 3

43 Médée; Baigneuse; and another, *all early states* 3

44 Le Printemps; Chien; and Paysage, *all early states* 3

L. FLAMENG.

45 Portrait of himself; Madame E. Feydeau, *first state;* and J. P. Laurens, *early state, on Japanese paper* 3

46 PORTRAIT OF MR. SEYMOUR HADEN, *unpublished, rare* 1

47 Portrait of Gavarni, *early state;* and Meryon in the mad-house 2

48 PORTRAITS OF RUBENS AND HIS WIFE, the pair, *artist's proofs, signed* 2

49 Mischief, after F. Sandys, *artist's proof, signed* 1

50 LA LEÇON D'ANATOMIE, after Rembrandt, *artist's proof on vellum, signed* 1

51 LE SYNDICAT DES DRAPIERS, after the same, *artist's proof on vellum, signed* 1

52 LE HARLEQUIN, after Watteau, *artist's proof on Japanese paper, signed* 1

53 LA RONDE DE NUIT, after Rembrandt, *proof on vellum* 1

FORTUNY.

54 Idylle, *early state, scarce* 1
55 Garde de la Casbah, *early state, scarce* 1
56 Famille Marocaine, *early state;* and Souvenir de guerre d'Amérique, by Forbes 2

GAILLARD.

57 St. Sébastien, *first state, scarce* 1
58 Œdipe expliquant l'enigme, after Ingres, *proof;* and another after M. Angelo, *first state on Japanese paper* 2

GAUJEAN.

59 Les Plaisirs de Louis XI; and Grec fumant, by Gérôme, *both early states* 2

GRAVESANDE.

60 Four Landscapes; Gentilhomme de l'époque de Louis XV, by De Goncourt; others by Gallait and Grenaud, *mostly in early states* 7

SEYMOUR HADEN.

61 TWELVE ETCHINGS FROM NATURE, published by Messrs. Hogarth, comprising Dusty Millers; Mounts Bay; The Mill Wheel; Three Sisters; Purfleet; The Complete Angler; A Water Meadow; On the Test; The Moat house; Windmill Hill; Battersea; and Grim Spain, Burgos, *a fine early set, some on india paper, published at 42 guineas* 12
62 Thames Fishermen (*Sir W. R. Drake,* 11), *very fine, on india paper* 1
63 Kensington Gardens (26), *very fine, on india paper* 1
64 A Bye-Road in Tipperary (28), *second state, scarce* 1
65 Twickenham Church (95), *early impression* 1
66 Sonning Bank (105), *between first and second states (after the subject was reduced but before the plate itself was cut)* 1
67 Breaking up of the Agamemnon (128), *unpublished state with additional balk of timber, with autograph of Mr. Haden* 1

10 0. 13. 6

H. HERKOMER.

	11	68	Orphans, *proof, signed by the artist*	1
2	2	69	Orphans, *artist's proof, before the title on vellum, signed*	1
1	1	70	An old Woman Reading; and Souvenir de Rembrandt, *both artists' proofs, signed*	2
2	12	71	PORTRAIT OF WAGNER, *artist's proof with the remarque, No. 20, signed*	1
2	-	72	Waiting for Relief; and a Welsh Woman, *both artists' proofs, signed*	2
	14	73	Head of a Child; and portrait of a young Girl, *both artists' proofs, signed, the latter on vellum*	2

J. P. HESELTINE.

2	10	74	ETCHINGS OF LANDSCAPES from Nature, set of 12 with title, *proofs on Japanese paper*	13

HERVIER.

	2	75	Two Sea-pieces; and 3 Figure subjects; and Un Pont sur la Seine, by Harpignies	6

J. C. HOOK.

	19	76	The Bumboat, *artist's proof, signed*	1

ISRAELS.

2	8	77	Various Figure Subjects, *early states with autograph of the artist*	5
1	14	78	A similar lot, *and in the same states*	5

J. F. JACQUEMART.

	16	79	Le Liseur, after Meissonnier, *artist's proof, signed*	1
	3	80	Exécution au Japon; Interieur Japonais; and "Plantes," *all early states*	3
	3	81	Sir Richard Wallace, after Baudry, *early state;* and A. Dumas fils	2
	3	82	C. Gautier, *proof on vellum*; and T. Thoré	2
	15	83	Martin van Heemskerk; Adrian de Vries; Vander Helst; and F. Hals, *all early impressions*	4

119. 10. 6

Deighton
Leggatt
Lauer
Lutekunst
Lauer
Lutekunst
Butler J.
Obach
Lauer
Rhodes
Lutekunst
Rhodes
do
Obach
Deighton
Leggatt

84 Marine, d'après Vander Helst, *proof on vellum*; and Paysage, d'après Ostade, *early state* 2 — 14

85 Figures, after Goya; and Female Head, after Greuze, *both early states* 2 — 8

86 Le Soldat et la Filette, d'après Vander Meer, *early state*; Holy Family, after Jordaens; Bust of Henry III; and portrait, after Rembrandt 4 — 8

C. JACQUE.

87 Various Subjects, *some proofs, one worked upon by the artist* 10 2

88 Intérieur d'une Bergerie, *artist's proof, signed;* and an impression from the plate when destroyed 2 14

JONGKIND.

89 Views in Holland, &c., *all early impressions* 5 1 1

LACRETTELLE.

90 Various Figure subjects, *all early impressions*, 2 *printed in red* 11 — 13

LA GUILLERMIE.

91 REDITTION DE BRÉDA, d'après Velasquez, *artist's proof on vellum* 1 — 18

LALANNE.

92 Views in Paris, &c., *all early states* 5 3

93 Bordeaux; Incendie du Port de Bordeaux; &c., *all early states* 4 2 2

94 Richmond, *remarque proof*; and Dans un Parc, *early state* 2 1

95 Point de depart de Guillaume de Normandie; and other Views, *early states* 4 1 13

96 Various Landscapes, *early states* 4 1 13

LALAUZE.

97 ENTRÉE DE CHARLES V À ANVERS, d'après Mackart, *artist's proof on thick Japanese paper* 1 1 10

98 LE BACHI-BOUZOUCK, d'après Bargue, *engraver's proofs in 4 different states, and the artist's proof as published, with autograph presentation from the artist* 5 — 9

99 Une Halte, d'après Meissonnier, *artist's proof with autograph presentation* 1 3 3

137. 2. 6

18	.	100 Children with dogs, after Diaz, *presentation proof*; and La Danse, *proof* 2	Cash
6	.	101 The Fortune Teller, after Willem; and Children with dogs, after Diaz, *both artists' proofs with autograph presentations* 2	Reggal
2	6	102 ILLUSTRATIONS POUR LES OEUVRES DE ALFRED DE MUSSET d'après les aquarelles par Eugène Lami, set of 60 Etchings, *each in 3 states of the plates, in a case* 180	Butler

SIR E. LANDSEER.

		103 Dogs Worrying a Frog; Low Life; and the Sweep, *india paper* 3	
		104 The Ladies' Pets; Shepherd's Dog; and the Beggar, *india paper* 3	
1	16	. 105 Donkeys and Horses; 4 Irish Greyhounds; the Watchman; and another, *india paper* 4	Rhod
		106 Two Game Cards; the Swan's Retreat; and the Traveller's Rest, *india paper* 4	
		107 Eagle and Dead Red Deer; the Warren; and Return from Deer-stalking, *india paper* 3	

A. LEGROS.

16	.	108 Portrait of E. J. Poynter, R.A. *artist's proof, signed* 1	Gutekun

BARON LEYS.

13	.	109 Le Tasse en Prison, *first and last states;* Interieur Flamand; La Marche du Condamné; and another, *early states, scarce* 5	do
19	.	110 Les deux Philosophes; and L'Entérieur de Luther, *early states, scarce* 2	do
11	.	111 Gutemberg; and another, *early states, fine and scarce* 2	do

MARTIAL.

		112 Portrait of a Lady, after Goupil, *artist's proof on Japanese paper, signed* 1	
7	.	113 Jeune Citoyen de l'An I, *first state on Japanese paper;* L'Appartement du Comte de Mornay; and another, *early states* 3	Leggat

162. 16. 6

Cash	114	Les Chênes; Les Hêtres; and another, *all artists' proofs, 2 signed* 3	—	8
do	115	Femmes de Pêcheurs; and La Moissonneuse, *both artist's proofs, signed* 2	1	7
		A. MASSON.		
Leighton	116	Trompette de Hussards; and Vue de Nimèque, d'après Van Goyen; and another by Lausyer, *all early states* 3	—	2
		MEISSONIER.		
do	117	Le Fumeur, *very fine impression with the signature, rare* 1	3	5
Lawes	118	L'Audience; and Illustration to Rabelais, *both early states, scarce* 2	2	5
		C. MERYON.		
Leggatt	119	Le Petit Pont (*F. Wedmore* 8), *second state, with the C. M. but before any other letters* 1	2	6
Fine Arts	120	L'Arche du Pont Notre Dame (*F. W.* 9), *first state with artist's address, and before the C. M. &c., on greenish paper* 1	6	15
Ward	121	La Galerie de Notre Dame (10), *first state, as above, on greenish paper* 1	7	15
Cowderwell	122	La Rue des Mauvais Garçons (11), *second state, with the verses, rare* 1	2	5
do	123	La tour de l'Horloge (12), *first state with the C. M. and no other letters, on greenish paper* 1	6	16 6
Flower	124	Tourelle, Rue de la Tixéranderie (13), *fine impression of the first state, with the C. M. and before the title, &c., on greenish paper* 1	8	
Cowderwell	125	St. Etienne-du-Mont (14), *early state with the C. M. but before the title, &c., on greenish paper* 1	7	7
Lawes	126	La Pompe Notre Dame (15), *first state with the address of the artist, and before the title, &c., on greenish paper* 1	7	
Cowderwell	127	Le Pont Neuf (17), *second state, before the title, on greenish paper* 1	7	10
do	128	Le Pont au Change (18), *first state with the balloon "Speranza," scarce* 1	9	10
Mekerrell	129	L'Esperance, lines of verse written to accompany the above (19), *scarce* 1	3	3

238. 11.

MILLET.

2	2	·	130 La Conseuse; and Les Conturières, *both early impressions* 2	Obach
1	6	·	131 La Fileuse, *early impression* 1	Gutekunst
4	6	·	132 Les Laboureurs, *early impression* 1	Obach

A. DE NEUVILLE.

1	6	·	133 Sketches during the Franco-German War, *facsimiles of drawings in pen and india ink, complete set* 20	Lawrence

SAMUEL PALMER.

2	3	·	134 The Cowherd, *proof on Japanese paper, signed*; and a woodcut Portrait of the artist 2	Waller
2	10	·	135 The Shepherd, *artist's proof, signed* 1	Gutekunst
4	—	—	136 Shepherd-boy sleeping, *artist's proof, signed, scarce* 1	do
1	12	·	137 Ploughing, *very early proof in the best state of the plate, signed* 1	do
	18	·	138 Sheep washing, *early proof, but no margin* 1	Lawrence
1	10	·	139 Man driving two oxen, *early proof* 1	do
1	10	·	140 Another of the same 1	do
3	—	—	141 The Rising Moon, *early proof in the best state of the plate, signed* 1	Gutekunst

PILOTELL.

	7	·	142 Henry Irving, with autograph of Mr. Irving; Adelina Patti; and Lord Lytton, *all proofs on Japanese paper* 3	Deighton
	7	·	143 W. E. Gladstone; Lord Beaconsfield; and Mr. Plimsoll, *all proofs on Japanese paper* 3	Rosedale
	3	·	144 Faure; and Lady Dudley; and Un Chevalier, by O'Connell, *all proofs on Japanese paper* 3	Brough

RAJON.

	13	·	145 On the Steps of the Capitol, after A. Tadema, *artist's proof, signed* 1	Deighton
	11	·	146 Two Italian Children, after Bonnat; and The First-born, *both proofs* 2 147 A. Dumas père; and Guillemat, cook to M. Dumas, *both proofs, scarce;* and Mrs. Siddons, after Gainsborough 3	Rhodes

267. 15. —

RIBOT.

Deighton 148 La Liseuse; Le Chanteur; and 2 others, *all early impressions* 4 — 4

ROYBET.

Brough 149 En retard pour la Fête; Partie de Trictrac; and Le Fou de Henri III; and another by E. Ramus, after Deveria, *all proofs* 4 — 8 —

C. P. SLOCOMBE.

(*all artist's proofs and mostly signed.*)

Deighton 150 King Arthur's Castle; and Beach at Rottingdean 2 — 10

do 151 After the Storm, Coast of Cornwall 1

do 152 Near Lyndhurst (New Forest); and Ancient Elm, Upton on Severn 2 } 1 13

do 153 St. Ives, Cornwall; Wych Street, Strand; and The last Load of Hay—Moonlight 3

154 Harvest-Time, Salisbury Plain, *scarce* 1 } 1 2

155 Infancy; A Corner in Rouen; and a Quiet Retreat 3

do 156 Moonlight, over the English Channel; and Path through the Pine Wood 2 } 1 10 —

Rhodes 157 The Chateau of Dijon; Kensington Gardens; and 2 other Views; and Below London Bridge, by E. Slocombe 4 2 4

FRED SLOCOMBE.

(*all artist's proofs, signed.*)

Deighton 158 The Thames at Chiswick; Shipping on the Thames, from the Tower of London 2 1 10

do 159 Steephill Cove, Isle of Wight; Skrinkle Haven, Coast of Pembrokeshire 2 1 2

do 160 Cuckoo Hill, Pinner; Margate Jetty; and Sunset—Coast of South Wales 3 1 4

TISSOT.

do 161 Femme endormie; and Jeune Fille au chapeau, *proofs on Japanese paper* 2 — 3

do 162 "Flirtation," *early impression* 1 — 3

279. 5. —

279. 5. –

W. UNGER.

9	163	Catarina Cornaro, d'après Mackart, *artist's proof;* and La Fête du Village, d'après Teniers, *remarque proof* 2	Deighton
9	164	La Fête de Venus, d'après Rubens; and 2 others after Hobbema and F. Bol, *all artist's proofs* 3	do
12	165	Interior, after A. Ostade; and 2 Landscapes, after Rembrandt and Wouvermans, *all artist's proofs* 3	do
7	166	L'Atelier de Vander Hoogh; others after Rubens, &c. *mostly proofs* 5	do

VOLLON.

1 6	167	Three small Landscapes; 3 Landscapes with cattle, by Otto Weber; and another by Veyrassat, *all proofs on Japanese paper* 7	Rhodes

F. WALKER.

19	168	Etchings of Figures, &c., *proofs on Japanese paper* 6	Deighton

C. WALTNER.

5	169	Le Vase de Chine, d'après Fortuny, *artist's proof on vellum;* Le Baron de Veck, d'après Rubens, *proof;* and La Comtesse de Barck 3	do
1 2	170	Mrs. Fitzherbert, after Romney, *artist's proof on Japanese paper* 1	Fine Arts
3 3	171	INFANTA OF SPAIN, after Velasquez, *artist's proof on vellum, signed* 1	do

J. WHISTLER.

3	172	The Unsafe Tenement (*F. Wedmore*, 7), *second state with the pitchfork* 1	Dr. Lean
4 4	173	Street at Saverne (11), *early impression* 1	do
	174	Annie (15), *first state, with the title* 1	
1 10	175	La Marchande de Moutarde (16), *first state with Delâtre's address, scarce* 1	Bumpus
3 15	176	Fumette (18), *trial proof before the shading in the background;* and another of the same, *a fine impression of the usual state, on* 1 *mount* 2	Dowdeswell
4 4	177	The Kitchen (19), *first state* 1	Bumpus

307. 12. –

307 12 —

Mr. Lean	178	Annie, seated (24), *first state, without the shading along the lower part of the plate, and before the title* 1	7		
Lowdeswell	179	Reading by Lamplight (25), *very fine, early impression* 1	7		
do	180	The Music Room (26), *first state, before the hands of Mr. and Mrs. Haden were finished* 1	4	4	
do	181	Soupe à Trois Sous (27), *fine early impression* 1	6	10	
Mr. Lean	182	Greenwich Park (33), *first state, before the sky and much extra work, on Japanese paper, rare ;* and another of the same, *an early impression of the second state, on one mount* 2	3	13	6
Lauser	183	Another impression of the same, *second state, on Japanese paper* 1	—	10	
Mr. Lean	184	Nursemaid and Child (34), *first state, rare* 1	3	3	
Lauser	185	Another of the same, *second state, the face altered* 1	1	2	
Mr. Lean	186	Westminster Bridge (36), *first state, with four very small horizontal lines just above the roof of the Houses of Parliament, very rare* 1	6	6	
Lowdeswell	187	Limehouse (37), *trial proof on Japanese paper, before any indications of sky* 1	6	6	
Palekenal	188	Tyzac, Whitely & Co. (39), *early inpression on india paper* 1	3	3	
Mr. Lean	189	Black Lion Wharf (40), *very fine early impression on Japanese paper, but laid down* 1	2	12	6
do	190	The Pool (41), *early impression, but laid down* 1	2	2	
do	191	Thames Police (42), *early impression, but laid down* 1	2	10	—
Lowdeswell	192	The Limeburner (44), *fine early impression* 1	3	3	
Mr. Lean	193	Billingsgate (45), *first state, rare* 1	6	16	6
Lauser	194	Landscape with Horses (46), *early impression of the second state* 1	1	5	—
Mr. Lean	195	Whistler's own Portrait (52), *very fine early impression, rare* 1	22		—
Lowdeswell	196	Paris—The Isle de la Cité (55), *early impression, rare* 1	5	15	—
do	197	Rotherhithe (60), *trial proof, with the hull of the beached boat quite white, rare* 1	4	14	6
Brough	198	Vauxhall Bridge (66), *early impression on Japanese paper* 1	1	10	—
Mr. Lean	199	Millbank (67), *first state with the advertisement* 1	2	8	—
Lowdeswell	200	Old Hungerford Bridge (80), *early impression on Japanese paper* 1	3	10	—

418. 18. —

15	15	201 Weary (83), *very brilliant early impression* 1	Mr Lean
1	3	202 Five well made Portfolios on stands, 2 faulty; with numerous thick mill boards labelled with the names of Modern Etchers and others, used for the purpose of dividing the works of the different Masters in the above collection 5	Deighton

£435. 16. –

SECOND DAY'S SALE.

ENGRAVINGS & ETCHINGS BY OLD MASTERS.

A. DÜRER.

46	–	–	203 ADAM AND EVE (*B.* 1), *brilliant impression on paper with the "bull's head" water mark* 1	Sauer
1	1	·	204 Two Angels holding the Holy Handkerchief (*B.* 25) 1	do
1	1	·	205 The Virgin standing on a crescent and holding a sceptre (*B.* 32), *fine* 1	do
3	10	·	206 The Virgin embracing the infant Jesus (*B.* 35), *very fine impression* 1	Wunderlich
1	16	·	207 Holy Family, with a butterfly (*B.* 44), *early impression* 1	Fawcett
	5	·	208 St. Christopher (*B.* 52) 1	Sauer
1	1	·	209 The Rape of Amymone (*B.* 71), *very fine; from the Mariette collection* 1	Fawcett
4	18	·	210 THE GREAT FORTUNE (*B.* 77), *very fine, with small margin* 1	do
18	–	–	211 SHIELD OF ARMS WITH A COCK (*B.* 100), *fine* 1	Wunderlich
6	10	·	212 SHIELD OF ARMS WITH A DEATH'S HEAD (*B.* 101), *very fine impression, but has been repaired in the top left hand corner; from the Fountaine Walker collection* 1	do
1	4	·	213 Albert of Mayence (*B.* 102), *fine; from the Mariette collection* 1	Fawcett
3	4	·	214 Frederick of Saxony (*B.* 104), *fine* 1	Vanloo
1	15	·	215 Another impression of the same 1	Hudson

J. DE FREY.

	5	·	216 Demonstration Anatomique, after Rembrandt 1	Sauer

90. 10. –

LUCAS VAN LEYDEN.

217 DAVID PLAYING ON THE HARP BEFORE SAUL (*B.* 27), *fine early impression, with small margin, but slightly damaged* 1

ISRAEL VAN MECKEN.

218 THE DEATH OF THE VIRGIN (*B.* 50), *early impression, slightly damaged; from the collection of Rev. T. Kerrich* 1

219 St. Dominick (*B.* 92), *early impression, scarce* 1

M. ANTONIO RAIMONDI.

220 The Virtues, after Raffaelle (*B.* 386-392), *the complete set, early impressions* 7

221 The Guitar Player (*B.* 469), *scarce* 1

REMBRANDT VAN RYN.

222 Rembrandt and his Wife (*Wilson*, 19), *early impression; from the collection of Sir Edward Astley* 1

223 Rembrandt in a cap and feather (*W.* 20), *fine* 1

224 Abraham sending away Hagar and Ishmael (*W.* 37) 1

225 Abraham with his son Isaac (*W.* 38), *very fine with margin* 1

226 The Triumph of Mordecai (*W.* 44), *very fine impression full of bur, and in perfect condition with good margin* 1

227 THE ANGEL APPEARING TO THE SHEPHERDS (*W.* 49), *most brilliant impression, in perfect condition with margin* 1

228 The Presentation, in Rembrandt's dark manner (*W.* 55), *fine and rare* 1

229 Christ Preaching, "The little Tomb" (*W.* 71), *most brilliant impression of the second state, full of bur* 1

230 Our Lord and the Disciples at Emmaus (*W.* 92), *very fine, with small margin; from the collections of J. Mc. Gowan, and R. Dighton* 1

231 Peter and John at the Beautiful Gate of the Temple, (*W.* 98), *very fine early impression on thick Japanese paper* 1

232 The Death of the Virgin (*W.* 104), *fine* 1

1	7	.	233 St. Jerome sitting at the foot of a tree (*W.* 105), *brilliant impression, scarce; from the Collections of Daulby and R. Dighton* 1	Hudson
5	10	.	234 St. Jerome, *unfinished* (*W.* 109), *very fine, early impression, printed on coarse paper; from the Collection of Martin Folkes* 1	Thibaudeau
7	-	-	235 An Old Beggar, with a dog by his side (*W.* 172), *extremely scarce, slightly injured; from the Mariette Collection* 1	do
10	-	-	236 A Village, with a Canal, and a Vessel under Sail (*W.* 225), *fine early impression, with large margin* 1	Wunderlich
10	-	-	237 Rembrandt's Mill (*W.* 230), *very fine, early impression, before the background was cleaned* 1	Thibaudeau
5	-	-	238 A Landscape, with a Cow Drinking (*W.* 234), *fine impression of the second state* 1	do
33	-	-	239 John Asselyn (*W.* 279), *brilliant impression of the second state, on thick Japanese paper; from the Rogers and Hibbert Collections* 1	do
30	10	.	240 Portrait of Coppenol, the small plate (*W.* 284), *brilliant impression, with large margin* 1	Lauser
3	3	.	241 Oriental Heads (*W.* 288-9), *early impression, one with margin* 2	Wunderlich
	10	.	242 Bust of an old Man, with a large beard (*W.* 292), *fine, with large margin* 1	Daniell F
1	10	.	243 Bust of an old Man, bald-headed, with a long beard (*W.* 293), *fine and scarce* 1	Thibaudeau
4	5	.	244 Bust of a Man seen in front, in a cap (*W.* 304), *brilliant impression, with margin; from the Collection of R. Dighton* 1	Gutekunst
1	1	.	245 Bust of a Man in a fur cap, stooping (*W.* 307), *fine impression, but laid down* 1	Lauser
2	11	.	246 An old Man, with a large white beard (*W.* 310), *very fine, with margin* 1	Wunderlich
9	.	-	247 A young Man, a half length (*W.* 311), *fine and scarce; from the Collection of R. Dighton* 1	do
17	-	.	248 The great Jewish Bride (*W.* 337), *brilliant impression in perfect condition, with margin* 1	Gutekunst
3	12	.	249 An old Woman sitting, "Rembrandt's Mother" (*W.* 339), *fine impression of the third state, slightly injured; from the Barnard Collection.* 1	Wunderlich

3/6. 14. 6

RIBERA.

Hutton 250 Etchings of Monks, and other heads, and his own Portrait, *reprints* 10 — 5 —

ROGHMAN.

Thibaudeau 251 Series of Etchings of Sea-pieces, Coast scenes, &c. 10 — 18

G. F. SCHMIDT.

Wunderlich 252 His own Portrait 1 — 13

MARTIN SCHONGAUER.

Lauer 253 THE CRUCIFIXION (*B.* 25), *fine, printed on paper with the "bull's head" watermark* 1 3 10

do 254 ONE OF THE WISE VIRGINS (*B.* 79), *fine and rare* 1 3 10

S. DE VLIEGER.

Subscriber 255 The Fishermen (*B.* 10), *scarce* 1 1

ANOTHER PROPERTY.

H. ALDEGRAVER.

Johnson Capt. 256 Portrait of Melancthon (*B.* 185), *scarce* 1 — 19

H. S. BEHAM.

Hutton 257 The Virgin and Child, with a pear (*B.* 18) 1 — 15

A. DÜRER.

Brough 258 St. Christopher (*B.* 52), *very fine impression* 1 — 18

Johnson 259 ST. HUBERT (*B.* 57), *fine clear impression, in good condition* 1 13

Hutton 260 The monstrous Hog (*B.* 95), *fine impression* 1 — 15

LUCAS VAN LEYDEN.

Johnson Capt. 261 St. Christopher (*B.* 108) *scarce* 1 1 8

Lauer 262 The Milk-maid (*B.* 158) 1 3 10

G. PENCZ.

Johnson 263 The Temptation (*B.* 39); and Christ healing a Woman (*B.* 40), *both fine* 2 1 5

Hutton 264 Thomiris, with the head of Cyrus (*B.* 70); and Astrology (*B.* 116) 2 — 18

401. 18. 6

401. 18. 6

REMBRANDT.

1	10	·	265	Abraham entertaining the three Angels (*Wilson*, 36), *fine* 1	Johnson
5	5	·	266	Joseph and Potiphar's Wife (*W.* 43), *very fine; from the Collection of Lord Aylesford* 1	Colnaghi
2	—	—	267	St. Jerome, in Rembrandt's dark manner (*W.* 110), *second state, with margin* 1	Johnson
1	16	·	268	The Tribute to Cæsar (*W.* 72); A Jew, with a high cap (*W.* 135); Man with moustachios in a high cap (*W.* 319) 3	Clough
1	10	·	269	Peasants travelling (*W.* 134); An old Man seen from behind (*W.* 143); A Beggar (*W.* 174) 3	Lawes
2	—	—	270	A Woman with her feet in the water after bathing (*W.* 197), *on Japanese paper, fine, with margin* 1	do
2	18	·	271	An old Man, in a fur cap divided in the middle (*W.* 267), *scarce* 1	Johnson
2	1	·	272	A young Man musing (*W.* 270); and Manasseh Ben Israel (*W.* 271) 2	do
1	3	·	273	Rembrandt's Wife and 5 other heads (*W.* 359) 1	do
1	3	·	274	Three heads of Women, one asleep (*W.* 362) 1	Lawes
	14	·	275	Christ taken down from the Cross, a Drawing, *in pen and sepia* 1	Johnson

ORNAMENTS.

	10	·	276	J. L. Durant. Four sheets of scroll Ornaments, *scarce* 4	do
	10	·	277	Aldegraver. Three small Ornamental Panels of scroll work 3	Lawes
	15	·	278	Ornamental Design for the handle of a sword, *scarce* 1	Johnson
	18	·	279	Aldegraver. Two Children supporting a Satyr; and a small Panel of foliated Ornament 2	Gutekunst
1	8	·	280	Three shaped Panels of Ornament, with figures of Birds, &c., *scarce* 3	Lawes
1	—		281	J. D. Dugourg. Arabesques, the Elements, &c. with title 6	Johnson
1	—	·	282	Labane. Jeweller's Work in the shape of a plant, *scarce* 1	do
	15	·	283	L. Roupert. Ornamental Designs for Jewellers, &c. 3	Gutekunst
1	6	·	284	A small oblong Panel of Ornament with 2 Cupids, by an anonymous German Master, *fine and scarce;* and A Triumph, by H. S. Beham (*B.* 143) 2	Johnson
1	10	·	285	Zoan Andrea. A large upright Panel of Ornament, *scarce* 1	do

443. 10. 6

443. 10. 6

EARLY WOODCUTS, &c.

Johnson
286 St. Christopher, by Altdorfer (*B.* 53); and the Virgin and Child, by the same (*B.* 50) 2 — 16

Walker
287 H. Baldung Grun. The Sleeping Groom (*Passavant*, 76) 1 — 15

Johnson
288 An impression from a very early engraved and perforated metal plate, *curious and rare* 1 1

Lawes
289 St. Gregory and another Saint, *a very early German woodcut, coloured, rare* 1 1 5

Johnson
290 L. Cranach. A Tournament (*B.* 124); and Christ and the Woman of Samaria (*B.* 22) 2 1 6

ENGRAVINGS BY OLD MASTERS.

The Property of a well-known Amateur.

Brough
291 By Della Bella, Le Pautre, C. de Pass, &c. 13 — 8

Walker
292 Foreign Portraits, by Kilian, Moncornet, and other engravers, *some fine* 8 — 10

ALDEGRAVER.

Daniell F
293 Two from the History of Thamar; and Sophonisba 3 — 15

do
294 Part of the sets of Virtue and Vices 10 — 18

CALLOT.

Daulon
295 The set of Beggars, &c. with the title, *proofs before the numbers* 25 — 13

Lawrett
296 Christ bearing his Cross, *very fine;* La Tour de Nesle, and other Views 7 1 5

CANALETTI.

Brough
297 Views in Venice, *proofs before the numbers* 9 — 19

CLAUDE.

Lawrett
298 Cattle crossing a stream, *fine early impression* 1 1 17

DIETRICY.

Rhodes
299 Etchings of Landscapes, *scarce* 5 — 4

C. DUSART.

Lutekunst
300 The Violin-player, *fine* 1 1 5

do
301 The Dancing Dog; and The Topers; others by C. Bega 5 2

459. 6. 6

			ELSTRACKE.		
2	17	·	302 Sir Julius Cæsar, *very fine with margin*	1	Sawcett
			GOLTZIUS.		
	16	·	303 The Standard-bearer (*Bartsch*, 125), *fine impression, but injured at one corner*	1	Walker
1	11	·	304 Françoise D'Egmont (*B.* 168), *proof before the address of Herman Adolfz*	1	Lauer
	18	·	305 Philip Galle, the engraver (*B.* 170); and Nicquet (*B.* 177), *both fine*	2	Sawcett
1	1	·	306 Nicolas de Daventer (*B.* 205); and Josse Buyck, by J. Muller (*B.* 18)	2	Lauer
1	10	·	307 Portrait of a Man (*B.* 207), *fine, from the Esdaile and Mariette Collections*	1	Thibaudeau
1	14	·	308 Portrait of an old Woman (*B.* 210), *fine*	1	Lauer
2	10	·	309 Portrait of N. de la Faille (*B.* 212); and of his Wife (*B.* 213, *fine*	2	do
			W. HOLLAR.		
1	18	·	310 Portrait of himself, *proof before the inscription*	1	Walker
	3	·	311 Princess Elizabeth, daughter of Charles I, *scarce*	1	Brun
	18	·	312 Catherine Howard; and 2 other portraits of Ladies	3	Gutekunst
	3	·	313 John Henry Craenhals; and another, *both scarce*	2	Brough
1	7	·	314 Lord Denny; Title to the Dance of Death; &c.	4	Sawcett
2	12	·	315 London, before and after the Great Fire, *early impression before the address of Overton*; &c.	2	Thibaudeau
			T. DE LEU.		
	8	·	316 Portrait of Louis Servin, *fine impression*; others by C. de Pass, &c.	4	Walker
			A. OSTADE.		
1	—	-	317 The Peasant's Family, *early impression*; Two Women conversing, *first state*; &c.	3	Clarke
	11	·	318 Interior with a man feeding a child; and 4 other Etchings, *all early states, on one mount*	5	Rhodes
			S. PASS.		
	7	·	319 Robert Sidney, Earl of Leicester, *very fine early impression, rare*	1	Brun
	5	·	320 Sir Francis Bacon, *fine with margin*	1	do

481. 17. 6

REMBRANDT.

Brough
321 Christ taken down from the Cross (*Wilson* 88), *very fine, with margin; from Lord Aylesford's Collection* 1 — 1 15

Libaudeau
322 A LARGE LANDSCAPE, WITH A COTTAGE AND A DUTCH HAY-BARN (*W.* 222), *a most brilliant impression; from the Collection of P. Mariette* 1672 1 — 44

STEPHANUS.

Daniell
323 Four of the set of Triumphs 4 — 13

Lawes
324 Four oval Panels of Ornament; others of Ornaments, by Aldegraver, etc., *some scarce* 9 — 7

J. SUYDERHOEF.

Daniell
325 The Treaty of Munster; another by R. De Hoogh 2 — 9

Libaudeau
326 Two small Portraits; others by Sadeler, *mostly fine impressions* 5 — 3

WEIROTTER.

Rhodes
327 Etchings of Landscapes; others by Everdingen and Both 16 — 1 2

ZEEMAN.

Vanderlick
328 The Gates of Dutch Cities, set of 8, *fine impressions* 8 — 1

DRAWINGS BY OLD MASTERS.

Sawcett
329 A COLLECTION OF DRAWINGS BY VARIOUS OLD MASTERS, including examples of the works of Carraci, Carlo Dolce, Guerchino, Guido, Tintoretto, P. Veronese, Castiglione, P. da Cortona, Spada, and others, *an old collection, uniformly mounted in a portfolio* 34 — 1 9

MODERN ENGRAVINGS, ETCHINGS, &c.

Lake Price
330 R. P. BONINGTON. A Collection of Engravings, Lithographs, &c., including several of the lithographs by his own hand, *some very scarce;* also the Catalogue of the works of Bonington, by A. Bouvenne, *in a portfolio* 41 — 1 9

do
331 R. P. Bonington. Rue de Gros Horloge, *described as unique*, see MS. note. 1 — 11

534. 15. 6

1	11		332 R. P. Bonington. Architecture au Moyen Age, lithographs, *mostly in 2 states, scarce* 15	Lake Price
2	—		333 Ticket by Bartolozzi; Etchings of Lions, &c., by Lewis; and others 7	Bird
	9		334 Modern Etchings, by A. Taiée, A. Appian, Lalaune, &c., *some proofs* 6	Rhodes
	6		335 The Smoker, by Rajon, after Meissonier; Gervartius, by the same; Rembrandt, by Waltner; and Burial of Wilkie, by Brunet Desbaines, *all on Japanese paper* 4	Brough
	3		336 Gérome. Un Marché D'Esclaves, and other subjects 4	Reggalb
	6		337 Venus, by A. Caranel; and the Card-players, *both proofs before any letters* 2	Rhodes
	4		338 Sir J. Reynolds. Count Ugolino, by Dixon, *fine* 1	Hullon
	3		339 Sir E. Landseer. The Mothers, by C. G. Lewis, *proof* 8	Barrett
10	3		340 Sir E. Landseer. The Sanctuary, and the Challenge, the large plates, *proofs before any letters* 2	Brall
	10		341 Sir E. Landseer. Macaw, Lovebirds, &c., by C. G. Lewis, *open letter proof* 1	do
	10		342 Sir E. Landseer. The Lattice, by J. H. Robinson, *proof before letters*; and Crossing the Bridge, *small plate, proof before any letters* 2	Hullon
	15		343 Sir E. Landseer. Shoeing the Bay Mare; and another, both etchings 2	Hibaudeau
1	3		344 S. Cousins. The Duke of Wellington, *artist's proof, signed;* Dugald Stuart, after Wilkie; and 2 others 4	Graves
	2		345 The Grand Canal, Venice, after J. D. Harding, *proof before letters;* others after Mulready, &c. 5	do
	7		346 A large size Portfolio, and another 2	Brall

MODERN ETCHINGS. &c.

THE PROPERTY OF A WELL-KNOWN CONNOISSEUR.

JEAN JACQUES DE BOISSIEU.

			347 Vue de champ verd près de Lyon (65), *first state* 1	
			348 Vue d'un lieu champêtre ou coule un rivière (92), *brilliant impression* 1	
6	—		349 Paysage Religieux pres d'un chasseur, a droit (115) 1	Brough
			350 Paysage avec revière et pont de bois (120) 1	

553. 18 6

F. BRACQUEMOND.

Thibaudeau
351 Le Haut d'un battant de porte, *published state* 1 — 2 6

do
352 Le Taupier, *impression with the four lines on the left* 1 - 5

Riggall D
353 Canards Sauvages, *published state* 1 - 1

Thibaudeau
354 Ils s'en allaient dadelinant (Rabelais), *published state* 1 - 5

do
355 Hiver, *fine proof before letters* 1 - 5

CHARLES DAUBIGNY.

underlich
356 Le plage de Villerville (80); Le Verger (111), *on india paper* 2 1 1

EDWARDS.

Riggall
357 The Haunted House, *early proof on india paper* 1 - 5

JULES DE GONCOURT.

Brough
358 Cour de ferme avec un pigeonnies (44), after Boucher, *first state, pure etching;* Académie de femme vue de dos (50), *early impression;* La Bouquetière galant (53), *first state, pure etching* 3 - 6

P. GUNST.

Arlies
359 Hercules and Dejanira; Mars and Venus, *after the pictures, by Titian, destroyed by the fire at Blenheim, brilliant impressions* 2 - 3

Rhodes
360 Groups of Children, 12 small coloured French prints, *mounted on 2 sheets* 12 - 4

F. SEYMOUR HADEN.

Thibaudeau
361 Lady in Bath, with black attendant 1 4

underlich
362 River flowing to the right, six poplars in the distance 1 1 15

Riggall
363 The Mill Wheel, 1874 1 - 19

Thibaudeau
364 Harlech Castle, *brilliant impression, signed by the artist* 1 1 15

do
365 Landscape with pond in foreground, fisherman near a pollard on the left, *undescribed* 1 3 10

FRÉDÉRIC HILLEMACHER.

Brough
366 Six Illustrations to Boileau's Lutrin, *on india paper* 6 - 3

do
367 La Grazia giovirella di Roma, *with name inscribed, brilliant impression* 1 - 2

369. 1. —

J. JOHNSON.

3	·	368	Jupiter and Io, after Corregio, a mezzotint	1

ALPHONSE LEGROS.

7	·	369	Tête d'homme (16), *on india paper;* Le Moine a l'orgue (63), *on india paper*	2
2	·	370	Le Lutrin, *published state, with the inscription*	1

HENRI LEYS.

2	15	371	Arius Montanus et Jean Moret chez l'imprimeur Plantin, *early trial proof, with the figure of Plantin in outline, with the artist's signature, very scarce*	1

CLAUDE LORRAIN.

11	·	372	Time, Apollo and the Seasons, *very fine impression*	1

CHARLES MERYON.

1	3	·	373 Portrait of Meryon seated, by Braquemond	1
	2	6	374 Eaux-fortes sur Paris, Title-cover to the Paris Views	2
	8	·	375 Presentation au Roi Louis XI (*P. B.* 24), *brilliant impression on thick paper*	1
7	-	-	376 Partie de la Cité de Paris (*P. B.* 27), *brilliant impression of the pure etching, before all inscriptions, on thin paper*	1
11	15	·	377 Le Stryge (*P. B.* 37), *the verses erased, but before the inscription, brilliant impression*	1
2	15	·	378 La Galerie de Notre Dame (*P. B.* 38), *fine impression on thick paper*	1
1	1	·	379 Le Tour de l'Horloge (*P. B.* 40), with rays of light introduced	1
1	1	.	380 Le Pompe notre Dame (*P. B.* 43), *with inscription* "Le Pompe notre Dame" *in margin but before the initials* C. M. *in upper left corner*	1
2	5	·	381 S. Etienne du Mont (*P. B.* 44) *early state*	1
	2	.	382 Portrait of M. Casimi Lecomte (*P. B.* 76), *from a drawing by G. Boulanger, fine impression on thick paper*	1

600. 12 6

JEAN FRANCOIS MILLET.

underlich	383	La Cardeuse (1), *trial proof, pure etching, brilliant impression with large margin, very scarce* 1	6	6
do	384	Les Glaneuses (5), *on thin paper, laid down* 1	1	

G. MILLER.

Arlis	385	La Nymph Erigone, after Gollain; and l'Oracle des champs, by Posselwhite, after Vidal 2	—	1

C. P. SLOCOMBE.

Sawcett	386	The Jungfrau from Interlaken, *on india paper* 1	—	12
Butler J	387	High Beech, Epping Forest, *first state* 1	—	5
do	388	Knightwood Oak, *second and best state, only 2 impressions taken* 1	—	8
Rhodes	389	Stonehenge by moonlight, *signed by artist* 1	—	11
Riggall	390	Villa by river side—Winter scene, *signed by artist* 1	—	8

FREDERICK SLOCOMBE.

Butler	391	Shipping in the Pool—Port of London 1	-	7
do	392	The Thames at Chiswick, *signed by the artist* 1	-	7
Brough	393	Sunset—Coast of South Wales, near Manorbier, *india paper* 1	-	3

DAVID TENIERS.

Riggall	394	Fête et Danse flamande, the large etching, *the only authentic print by the painter, very fine impression* 1	-	2

J. A. M. WHISTLER.

underlich	395	Liverdun—Old farmyard with white cow 1	-	10
wdeswell	396	The unsafe tenement, *in the second state* 1	3	3
nderlich	397	La Mère Gerard 1	2	10
do	398	Saverne—Night scene 1	-	10
baudeau	399	A little boy in Scotch Dress, seated, turned to the left 1	1	1
do	400	Fanette—A girl looking to the front, seated with her hands upheld in front of her 1	8	
rdeswell	401	The Music Room, *in the finished state, signed in pencil by the artist* 1	3	3
baudeau	402	Reading by lamplight, *with large margin* 1	6	

636. 19. 6

9	15	-	403 Bibi Valentine—A Boy seated on the ground, with his legs to the left, *brilliant impression, before the plate was cleaned* 1	Hibbard
38	.	.	404 Girl seated in a chamber by a window, at a small work table, on which her left elbow rests, the hand being held to her cheek, and holding a tablet in her right hand, *brilliant impression* 1	do
			*** M. Thomas in his Catalogue states that he knows of only one impression in the collection of Mr. Avery.	
9	.	-	405 A young Lady, in cloak and hat, standing before a curtain, *signed* Whistler, 1860, *brilliant impression on india paper, laid down* 1	do
17	.	-	406 Portrait of Mr. Oxenfeld, holding a cigarette, *brilliant impression* 1	do
12	12	-	407 Finette — Lady standing at window, in black dress, *brilliant impression on india paper* 1	do
32	.	.	408 Portrait of a young Lady with long flowing hair, looking to the front; slight sketch of the artist in wide awake at the foot, *signed by the artist, brilliant impression on Japanese paper* 1	do
15	-	-	409 Lady with long flowing hair, seated in arm chair, looking to the right, *on Japanese paper* 1	do
6	.	-	410 Fanny Leland, standing with her shawl pulled close to her neck 1	do
6	-	-	411 Eleanor Leland, with indication of hoop on the left, *fine impression on india paper* 1	do
1	.	.	412 Young Girl seated in chair with clasped hands, *inscribed at the foot "Annie"* 1	do

W. UNGER.

	4	-	413 Cavaliers at the door of a cabaret, after Wouvermans; Coast scene, after Adrian van de Velde; Peasants carousing, after Adrian van Ostade 3	each
	8	-	414 Peasants in a cabaret, after Ostade; Vessels in a calm, after Willem van de Velde; Interior with lady and cavaliers, after Jan van der Meer 3	Rhod

END OF SALE.

£783. 18. 6

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SOTHEBY, WILKINSON & HODGE.

1887.